

Opening Classics Concert
The Victory Theatre

Tuesday, October 27, 1998

1998-1999 Concert Season

Lonnie Klein, Music Director

UNIVERSITY OF EVANSVILLE SYMPHONY ORCHESTRA

October Classics Concert

Lonnie Klein, Conductor
Yura Lee, Violin

PROGRAM

PAUL ZONN "Victory Celebration Fanfare," World Premiere*

JOSEPH HAYDN Symphony No. 100, "The Military"

Adagio-Allegro

Allegretto

Menuet

Presto

Intermission

NICCOLO PAGANINI Violin Concerto No. 1 in D Major

Allegro

Adagio

Allegro-spirituoso

Yura Lee, Violin

* Underwritten in part by a generous grant from Friends of UE Music and the College of Arts and Sciences, Dr. Larry Colter, Dean.

Paul Zonn - "Victory Celebration Fanfare"

When Lonnie Klein asked me for a new composition for the UE orchestra I was delighted. I had heard the orchestra develop into an artistic, professional-sounding ensemble over the past several years under Lonnie's direction and I knew of the outstanding faculty players that might be called upon to perform in a new work. Any composer would like to write for these resources! To discover that the work was commissioned for the orchestra's opening concert in its new performance space, the Victory Theatre, and then to learn details of the rebirth of the building got my creative juices flowing immediately, I would compose a dedicatory fanfare for the occasion.

The compositional process is always a complicated one for me - more than just the fashioning of notes and rhythms. I try to transmogrify the myriad details of circumstance into the composition in one way or another. Here are a few examples: (1) We are celebrating a facility, an orchestra and a faculty, so there are three different fanfares. (2) The intervening interludes that connect them are very different from each other and might be representational of (a) town and gown', (b) faculty and student, (c) intellectual and visceral, or (d) all of the above. (3) Since the building has had a renaissance, I used music that is referential to the Renaissance. (4) Other old music is used in new ways.

At this point, I will let the listener discover what they might. Enjoy! -PZ

Joseph Haydn - Symphony No. 100 in G Major ("Military")

For most of his career, Haydn was employed by Prince Nicolaus Esterházy I, spending a great deal of his time composing operas, chamber music, and symphonies for performances at the Prince's estate in what is today western Hungary. His was a secure life, one to be envied by many less fortunate musicians of the time. As he later recalled, "My Prince was satisfied with all my works; I received approval; as head of an orchestra, I could undertake experiments, could observe that which enhanced an effect and that which weakened it, thus improving, adding to it, taking away from it, taking risks." Haydn even saw some advantage in the isolation of Esterházy, observing that "I was cut off from the world; there was no one in my vicinity to make me unsure of myself or to persecute me; and so I had to become original."

The demands and restrictions of his position prevented Haydn from reaping some of the fruits of his growing fame, however, and he was not permitted to accept invitations to travel to various European cities in the 1780s. The composer's circumstances changed in 1790: Prince Nicolaus died and was succeeded by his son Anton, who did not share his father's passion for music. Anton dismissed the expensive opera troupe and orchestra, and awarded the long-serving court composer a generous pension. Shortly thereafter, Haydn was visited by the London-based violinist and impresario Johann Peter Solomon, who persuaded him to travel to London for an extended stay.

During each of the next four seasons, Solomon mounted a series of orchestral concerts centered around the music of Haydn. It was for these concerts that the composer wrote what have become known as his "London" symphonies, twelve works that--along with the late symphonies of Mozart--helped establish the genre as the ultimate vehicle for elevated musical expression, paving the way for the achievements of Beethoven and his nineteenth-century successors.

The "Military" Symphony, first heard on March 31, 1794, was so-named because of the presence of "Turkish" instruments (triangle, cymbals, and bass drum) in the second and fourth movements, but there were other suggestions of military music as well. After a majestic slow introduction, the first movement features a march-like theme introduced by solo flute and oboe, suggesting the sound of military fifes. The opening of the second movement, with its stately melody, is deceptively calm, but the mood quickly darkens with music that was especially evocative of battle sounds to the first London audience: one reviewer imagined "the sounding of the charge, the thundering of the onset, the clash of arms, the groan of the wounded, and what may well be called the hellish roar of war..." After the formal elegance of the minuet that serves as the third movement, the rousing 6/8 finale again evokes the sounds of a military campaign, especially when the "Turkish" percussion joins in on the final pages.

Niccolo Paganini - Violin Concerto No. 1 in D Major

One of the most significant developments of nineteenth-century musical life was the emergence of instrumental virtuosos who traveled throughout Europe, dazzling their adoring audiences with brilliant technical displays and often scandalizing them with their off-stage flaunting of contemporary mores. The epitome of this new breed of romantic musician/hero was Niccolo Paganini, undoubtedly the best violinist of his time, and perhaps the greatest of all time. Born into a poor family in Genoa, Paganini spent his early career as a court musician before embarking on his brilliant solo career in 1813, at the age of thirty. One German critic, reporting on an early Paganini concert in Milan, observed that "his playing is simply inconceivable." His breath-taking technical displays--blinding speed, spectacular double-stops, left-hand pizzicato, single-string playing, etc.--became legendary, and a Paganini concert was an occasion for superlatives. One Paris critic gushed that an appearance by the violinist "is the most amazing of events, the most astonishing, marvelous, triumphant, stupefying, singular, extraordinary, incomprehensible, unforeseen... Sell, pawn everything to go and hear Paganini!"

But it was not only Paganini's music that drew audiences to his concerts and a parade of women to his side. One critic wrote that "the extraordinary expression of his face, his lively paleness, his dark and penetrating eye, together with the sardonic smile which occasionally played upon his lips, appeared to the vulgar, and to certain diseased minds, unmistakable evidence of a Satanic origin." These are words that could well be used to describe a rock star such as Mick Jagger, suggesting that the culture of contemporary rock music, with its celebration of cultural misfits at odds with societal norms, is--in many ways--merely a modern manifestation of nineteenth-century musical romanticism.

Paganini, like other nineteenth-century virtuosos, usually performed music of his own composition. Brilliant display pieces and variation sets on popular opera tunes were staples of his repertory, as were concertos for violin and orchestra, of which he wrote at least six. (One youthful effort has only recently been unearthed, and others may yet come to light.) The first movement of his Concerto No. 1, composed in 1817, displays the fiery brilliance that one might expect from such an accomplished showman, but also reveals an intense lyricism as well, belying the commonly held assumption that Paganini's was an inferior musical mind, incapable of producing anything but empty virtuosity. The second movement, often dubbed "the prison aria," is pervaded by a mood of deep melancholy, which is only relieved with the beginning of the rondo finale, which follows without a break. Here, as in the first movement, the breathtaking virtuosity of Paganini's solo writing is enhanced by his always skillful (if restrained) use of the orchestra. Note, in particular, the witty brass interjections during the central section of the movement.

Program notes were written by Dr. Michael Strasser, Assistant Professor of Music.

LONNIE KLEIN



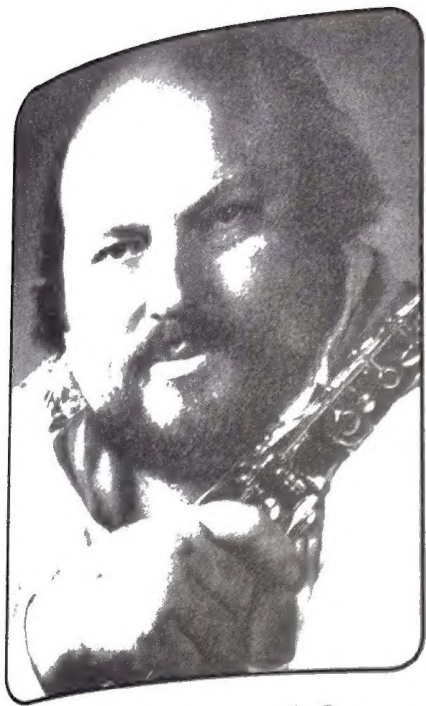
Lonnie Klein is in his tenth year as the Music Director/Conductor of the University of Evansville Symphony Orchestra. Under his leadership, the activities of the orchestra have grown to include an annual tour, subscription concerts off campus at regional fine arts centers, a holiday "pops" program and concerts featuring international guest artists. In his commitment to attract quality string majors, Dr. Klein initiated a unique program in 1991. The "Fellowship String Program" allows gifted UE Orchestra members to perform professionally with the Evansville Philharmonic Orchestra. These students are paid a stipend in addition to their university music scholarship.

Under Dr. Klein's leadership since 1989, the orchestra has performed well over 68 concerts and 155 works. String enrollment has nearly tripled, and two additional string faculty members, a violist and cellist, have been added to accommodate the many new students. To expand the students' musical experience, Dr. Klein has engaged such artists as William Warfield, Abby Simon, Ralph Votapek, Yolanda Kondonassis, Yura Lee, David Aiken and Awadagin Pratt to solo with the orchestra. Additionally, the orchestra has given concerts under the auspices of Cinergy's "Powerful Performances" Series. Along with UE's Concert Choir and Wind Ensemble, the orchestra has performed on tour in Indianapolis, Columbus, Louisville, Chicago, St. Louis, Kansas City, Denver, Nashville, Atlanta, Memphis, New Orleans, Fort Lauderdale, Pittsburgh and Washington, D.C.

Dr. Klein has conducted numerous concerts in the tri-state area including the Evansville Chamber Orchestra, the Evansville Ballet Orchestra, and the UE Faculty Chamber Players. Recently Dr. Klein was appointed as the first Music Director/Conductor of the newly-formed Paducah Symphony Youth Orchestra (KY).

He holds a Music Education degree from Murray State University, a Master of Music degree from Michigan State University and a Doctorate in Performance from the University of Illinois. His principal conducting teachers have included Leon Gregorian, Donald Moses, and Thomas Wisnieski with additional coaching from the Conductor's Guild.

Dr. Klein has also performed extensively as a clarinetist. He has held the principal clarinet position in the Jackson Symphony (MI) and Paducah Symphony (KY) orchestras and is currently a member of the Evansville Philharmonic Orchestra.



PAUL MARTIN ZONN

Paul Martin Zonn, born in Boston, Massachusetts in 1938, is known as an innovator both in composition and clarinet performance. He has appeared as clarinet soloist at Tanglewood, Carnegie Hall and Ravinia, and has performed with many styles of musical artists that include the Lenox String Quartet, the Miami Philharmonic, the Nashville Tug Band, Otto Otto and the Knucklebusters, and Ciosoni.

Performances of Zonn's music have been given at Festival Miami, New Music Chicago, KÖLN Radio, Library of Congress, Nashville Summer Lights, Lincoln Center, Kennedy, Center, Krannert Center for the Performing Arts, Knoxville World's Fair, Wichita Film Festival, Ars Nova Nürnberg, Symphony Space, Society of Composers National Conferences, North American Saxophone Alliance National Conferences, 1995 F.U.N. Music Festival, Arts 2000 at the University of Illinois, International Double Reed Society Conferences, and many other concerts. Zonn has won awards and honors that include a New York Composer's Forum, two Ford Foundation Fellowships, a Rockefeller Fellowship to the Center for Creative and Performing Arts at SUNY Buffalo, two awards from the National Endowment for the Arts, an ACA/CRI recording award, a Berkshire Music Center Fellowship, a Fromm Fellowship, two appointments to the University of Illinois Center for Advanced Study, and several awards from the UI Research Board.

It is said that behind every successful individual there is a mentoring and loving support group. Zonn considers himself lucky indeed to have been married to oboist/pianist Wilma (Bachelor of Music, U. of Miami, 1958) since 1959, and that they have shared many musical zeniths together - including performances with their children violinist/singer Andrea and cellist/bassist Brian, who are respected artists in their own right in Nashville and the international music community. The CD 'Shadow of the Condor' has three of PMZ's compositions and solo and chamber music performance by him and Wilma. 'Reasonable Rates, the jazz CD, includes Brian performing on acoustic and fretless electric basses. Andrea, who has toured with Vince Gill, Ronnie Milsap, and Lyle Lovett, and has recorded with with a myriad of Nashville artists, has performed at Lincoln Center with Paul and Wilma and Juilliard Quartet cellist Joel Krosnick, and she and Paul were the cornerstones of the award-winning band 'Fourth Stream'. Wilma, Andrea and Brian have been a part of many performances of new music that Paul has conducted and/or produced. They all continue on occasion - recording, writing, performing - to work together in Nashville.



YURA LEE

Yura Lee was born in Seoul, Korea, in May 1985 and began her violin studies at age 4 with Nam Yoon Kim. Her extraordinary talent was quickly recognized when, at age 5, she won a top prize at the prestigious Hankook Ilbo Competition. Two years later she went on to make her debut with Korea's leading orchestra, the KBS Symphony, performing Bruch's Violin Concerto No. 1. In 1994, encouraged by the First Lady of Korea, Yura Lee moved to the United States, where she has met with equal success. In 1997 she received the "Debut Artist of the Year" prize at the "Performance Today" Awards given

by National Public Radio.

During the 1997-98 season, Miss Lee gave concerts with a number of North American orchestras, including those of Akron, Albany, Calgary, Columbus, El Paso, Greensboro, Honolulu and Kansas City, as well as with the Bilbao Symphony in Spain and the Kuala Lumpur Symphony in Malaysia. She has also appeared twice with the Minnesota Orchestra, making a successful debut on New Year's Eve 1996 and earning an invitation to return for the 1997 Sommerfest. For the 1998-99 season, her schedule includes a return to the Honolulu Symphony and engagements with the Flagstaff Symphony, the Knoxville Symphony, the Long Island Philharmonic and the Puerto Rico Symphony, among others. Her appearances have showcased a wide-ranging repertoire of concertos from Mozart and Mendelssohn to Paganini and Wieniawski to Bartok and Korngold. Miss Lee also has a diverse solo repertoire and has given recitals in New York, Chicago, San Diego and Columbus, Ohio.

Yura Lee lives just outside of New York City and studies at the Juilliard School with Dorothy DeLay and Hyo Kang. For the past several summers, she has been full scholarship student at the Aspen Music School and has performed many times at the Aspen Music Festival. She has recently been featured on "Late Show with David Letterman," CNN/fN, "Fox on Arts," WABC-TV in New York, National Public Radio's "Performance Today" and German Radio Broadcasting. While in Korea, she was featured on the KBS-TV classical music program, "Saturday Auditorium," as well as in numerous music magazines and the major Korean daily newspapers.

University of Evansville Symphony Orchestra

Personnel

Violin I

Luke Ho, Concertmaster
Sarah Atkinson⁺
Shana Essma⁺
Christina Helm
Erin Brady
Brian Maney
Danielle MacKay
Rachel Schlachter

Violin II

Chris Carbone, Principal
Anne Shiraki
Melanie Hannon
Erika Proegler
Sharon Hailey
Amber French
Aurora O'Connor
Juliette Hawa
Anna Christell
Amanda Heinrich
Laura Christell
Aimee Miner

Viola

Laura Racine, Principal
Amy Barrick
David Cooksey
Gardiner McDaniel[•]

Cello

Maria Scherer, Principal⁺
Jill Cavanaugh
Jennifer Crocker
Apryl Wilson
Kiesha Cole
Kristine Miller
Kirstin Olson
Amanda Kaylor

Bass

Justin Bennett, Principal
Eric Sabo^{*}

Flute

Brooke Jerrell, Principal
Rachel Long
Kim Peyton

Oboe

Sharin Palladino, Principal
Sara Brown

Clarinet

Jenny Stewart, Principal
Brad Miller
Sarah Stapleton

Bassoon

Lisa McKelvey, Principal
André Carl

Horn

Katherine Weikert, Principal
Jove Oliver
Alicia Deckard
Kathleen Dundon
Darin Sorley^{•^}

Trumpet

Tad Dickel, Principal
Theresa Krueger
Amber Wright
Timothy Zifer^{•^}

Trombone

William Bootz, Principal[•]
Jessica Major, Principal^{*}
Dominic Thompson

Tuba

Chris Ghormley

Percussion

Keith Farny
Kim Juncker
Ryan Delling
Elizabeth Houston
Erin Kuebler

^{*} Guest

⁺ EPO Fellowship

[^] Fanfare Only

[•] UE Faculty

^{*} Harlaxton Campus

THE UE ORCHESTRA EXPERIENCE

Talented music students, artist faculty, challenging repertoire and guest artists - these are some of the components of the orchestral program at the University of Evansville. The Symphony Orchestra is a select ensemble which performs a wide variety of literature from the standard orchestral repertoire. This 65-member ensemble performs numerous concerts each year as well as regional concerts and an annual tour. Additionally, the orchestra has performed with world class guest artists such as William Warfield in a performance of *Porgy and Bess*; David Aiken in a production of Menotti's *Amahl and the Night Visitors*; and pianists Ralph Votapek and Abbey Simon in the 1997-98 academic year. Additionally, child prodigy Yura Lee, violinist, and world renowned pianist Awadagm Pratt are contracted to perform with the Symphony Orchestra in the 1998-99 concert season.

THE STRING ENSEMBLE

The String Ensemble is a select ensemble of approximately 20 members. The focus of this group is the performance of string literature, ranging from the baroque to the 20th century. The String Ensemble performs at student workshops and faculty recitals, churches and schools. The String Ensemble performed Debussys *La Sacre* with harpist Yolanda Kondonassis in April 1998.

FELLOWSHIP PROGRAM

String fellowships are available to outstanding string players through the prestigious Evansville Philharmonic/University of Evansville String Fellowship program. The fellowship is a contract position which allows students to perform professionally with the Evansville Philharmonic Symphony Orchestra. Students are paid a stipend in addition to their University music scholarship.

NOTES OF INTEREST

- The Symphony Orchestra performed concerts this year in Henderson, Ky; Memphis, Tenn.; Jackson, Miss.; and Baton Rouge, La.
- Three members of the orchestra are fellowship students and have contract positions with the Evansville Philharmonic Orchestra.
- The orchestra has commissioned a new composition from composer Paul Martin Zonn to open its 1998-99 concert season at the Victory Theatre.
- The orchestra has engaged guest artists Michael Belnap, Yura Lee and Awadagin Pratt for the 1998-99 concert season.
- The Madisonville Fine Arts Center has engaged the orchestra for the 1998-99 season to perform on its "Center Stage" subscription series.
- Six UE artist-faculty have performed as soloists with the orchestra in 1997-98.
- The Symphony Orchestra and String Ensemble have performed more than 10 concerts in the 1997-98 academic year.